

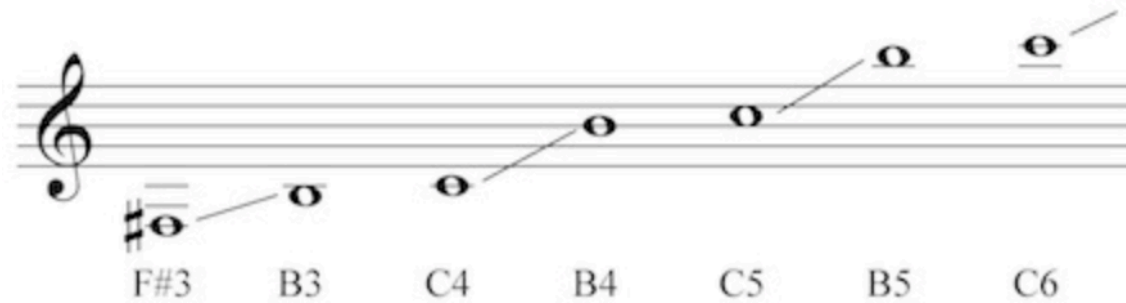
Evaluating NYSSMA Trumpet Solos Options

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What I looked at?

- Musical appeal
- Appropriateness (contest, development, auditions)
- Technical Considerations
 - Range
 - Rhythms
 - Articulations (single, double, triple)
 - Style

Pitch Designation



Partials

Partial: 1 7th partial is flat; 11th partial is sharp; 13th partial is flat; 14th partial is sharp

The diagram shows a musical staff with a treble clef. The notes are labeled 1 through 16. The notes are: 1 (C), 2 (C), 3 (G), 4 (F), 5 (E), 6 (D), 7 (C-flat), 8 (B), 9 (A), 10 (G), 11 (F-sharp), 12 (E), 13 (D-flat), 14 (C-sharp), 15 (B), 16 (A). The notes are represented by circles on the staff, with some having accidentals (flat or sharp) and others having a bar above them. The labels 1 through 16 are written below the staff.

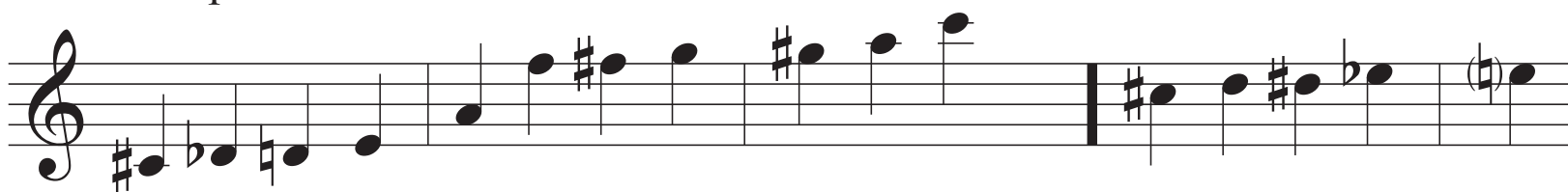
Partials/ “Break”

Inherent intonation flaws of the trumpet.

- In general, the 7th harmonic is never played because it is extremely flat (too low)
- Most notes in the 6th harmonic tend to be sharp
- Most notes in the 5th harmonic tend to be flat

Sharp Tendencies

Flat Tendencies



Classical Concertos

Haydn, Hummel, Neruda

*I personally do not encourage high school students and even a good amount of my freshmen to play these concertos until they are ready to perform the level of finesse and ability to play in the upper tessitura for extended phrases.

- Generally played on Eb tpt.
 - Smaller trumpet making making the pitches move into lower partials
 - Smaller bell creating a lighter sound and articulation
 - Tends to have more intonation issues

Haydn - Concerto (L6)

- Written in 1796 for newly developed keyed trumpet in Eb
- Generally today played on Eb trumpet. Younger players will not have the experience necessary for the different instrument.
- NYSSMA requires any two movements. Suggest I and II
- Tessitura lays quite high at times, reaching up to concert Db above high C in the first movement, and as such requires great control and ease of tone production, especially in order to keep within the Classical style.
- Double Tonguing (I and III)
- Intervallic Issues esp. in the 3rd
- Trills/turns in the 3rd movement can be troublesome
- 2nd movement works well on Bb for college auditions

Hummel – Concerto (L6)

- NYSSMA requires any two movements. Suggest I and II
- Also performed on the Eb trumpet, this piece is quite a bit more challenging than Haydn's trumpet concerto
- Larger interval leaps for longer phrases
- More difficult double tongue passages. (K syllable going up in the theme in movement III)
- Phrases that go through the full register of the instrument quickly
- Quick turns in the third movement

Neruda – Concerto (L6)

- It is played on the Eb trumpet. it is somewhere between the Haydn and Hummel in difficulty.
- NYSSMA requires the full concerto
- Endurance is usually an issue with playing in the upper tessitura for long phrases.

Alexander Arutunian – Concerto (L6)

- Tomofei Dokshizer is the standard recording to study
- Full concerto is required by NYSSMA (nothing is stated about the written cadenza)
- Fairly idiomatic, flashy (double), great melodies
- Range: A3-B5

Alexander Arutunian – Concerto (L6)

- Double tonguing
 - tempo QN = 132-144
- Main theme troublesome dt passages



Alexander Arutunian – Concerto (L6)

- Longer dt passages that can be troublesome



Alexander Arutunian – Concerto (L6)

- Endurance
 - 15:30, long phrases/sections
 - Phrases that cover the full range of the instrument
 - Intervallic jumps
 - Cadenza can be a taxing because of the long build
 - Long passages without opportunity to rest

Paul Hindemith - Sonata (L6)

- Style period: 20th century
- Three movements (NYSSMA requirement movement 1 or 3; I recommend 1)
 - I. Mit Kraft (Power. Forcefulness) 5:15
 - II. Mässig bewegt-Lebhaft (Energy. Humor) 2:15
 - III. Trauermusik. Alle Menschen müssen sterben (Funeral Music. Music of Mourning) 8:30
- Range C#4/Db4 — B5 (not really an issue except for endurance because of the long builds and loud dynamics)
- Meter type: simple, compound
- “atonal” atmosphere
 - chromatic melodies and harmonies
 - contrapuntal melodies
 - tonal implications are present, but they change quickly and often so unexpectedly
- Movement 1 tempo debate
 - Schott’s newer print QN = 96-100 vs. Schott’s older print HN = 96-100
- Extremely demanding accompaniment

Paul Hindemith - Sonata (L6)

- Endurance
 - long phrases at both loud and soft dynamics
 - chromatic melodies and non-diatonic harmonies can cause centering issues for students
 - melodies are often disjunct and unpredictable in their direction.
 - slowest movement appears last; physical stamina to perform the closing chorale with reaching the climax is challenging

Paul Hindemith - Sonata (L6)

- Little double (1st movement) and triple tonguing (2nd movement) required



Paul Hindemith - Sonata (L6)

- Changes from simple to compound keeping the same pulse (quarter = dotted quarter).
- Alternating between double and triple rhythms (dotted 8th/16th, triplet)

The image displays a musical score for Paul Hindemith's Sonata (L6), consisting of two staves. The top staff is in bass clef and the bottom staff is in treble clef. The music features a variety of rhythmic patterns, including dotted eighth notes followed by sixteenth notes, and triplets. Dynamics are marked with *f* (forte), *p* (piano), *mf* (mezzo-forte), and *cresc.* (crescendo). A circled '13' is visible above the second staff, indicating a measure number. The score is written in a style characteristic of Hindemith's early 20th-century work, with a focus on complex rhythmic structures.

Kent Kennan – Sonata (L6)

- Two versions
 - 1956 (original)
 - 1986 (some meter changes and omission of measures to help with reality and endurance)
- NYSSMA required movement 1 or 2 and 3)
- Mid 20th Century style. Rhythmic, disjunct melodies, extremes of dynamic
- Range A#3/Bb3-C6
- Meter type simple, compound
- Length 15:00
- opening movement good for college audition

Kent Kennan – Sonata (L6)

- Multiple tonguing is isolated.



- Finger dexterity in the first movement



Kent Kennan – Sonata (L6)

- Endurance can be an issue. Especially end of the 1st

① *Meno mosso* ♩ = 88
ff

Più mosso ♩ = 108
accel.

rit. *mf* *dim.* *P* *Piu mosso* ♩ = 144

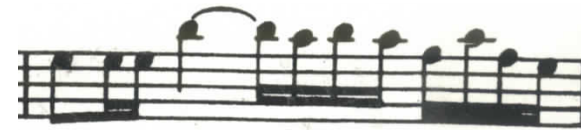
The musical score consists of four staves of music. The first staff begins with a circled '1' and the tempo marking 'Meno mosso' with a quarter note equal to 88. It features a forte dynamic 'ff' and a triplet of eighth notes. The second staff starts with 'Più mosso' at 108 and includes an 'accel.' marking. The third staff has a 'rit.' marking and a dynamic change to 'mf', followed by a 'dim.' marking and a circled 'P' for piano. It ends with 'Piu mosso' at 144. The fourth staff continues the piece with various rhythmic patterns and dynamics.

Flor Peeters – Sonata Op. 51 (L6)

- Published 1961
- Three movements (NYSSMA requires all three) 12:20
 - I Allegro, 4:18
 - II Aria, 3:30
 - III Finale (Toccata), 4:20
- *I personally believe playing all three movements is a lot and that just movements I or III would be good enough.
- Middle movement is adapted from an organ piece written by Peeters.
- Meter types: Simple, Compound
- Style: 20th Century but conservative harmonically
- Range G3-C6 (range sits in a pretty good area, just some large leaps at times)
- Overall the piece requires light articulation

Flor Peeters – Sonata Op. 51 (L6)

- Strong multiple tonguing
 - Triple tongue in the first movement with large leaps to follow
 - Quick articulated lines in the first and third movements, double tongue towards the end of the first
- Strong finger dexterity is needed for several passages



Halsey Stevens – Sonata (L6)

- Published 1959
- NYSSMA requires movements 1 or 2&3
- Meter types: Simple, Compound
- Dynamics: pp — ff
- Meter and complex rhythms can be problematic
- The third movement especially contains complex rhythms in a lilting, dance- like mixed meter.

Halsey Stevens – Sonata (L6)

- Rhythm example from movement III

The image displays two staves of handwritten musical notation. The top staff is numbered '4' and the bottom staff is numbered '0'. Both staves are in treble clef. The top staff begins with a 9/8 time signature, followed by a 3/4 time signature, and then a 5/8 time signature. It features a forte (*f*) dynamic, a triplet of eighth notes, and a *dim.* (diminuendo) marking. The bottom staff starts with a 7/8 time signature, followed by a 5/8 time signature, and then a 2/4 time signature. It includes a forte (*f*) dynamic, a triplet of eighth notes, and a final triplet of eighth notes with a *f* dynamic and a hairpin. Handwritten annotations include '(h)' above the first triplet in the bottom staff, '(h) *tr*' above the first triplet in the top staff, and '1 6 | 1 A' above the 2/4 section of the bottom staff. A large hairpin is drawn at the end of the bottom staff.

Halsey Stevens – Sonata (L6)

- Range G3 – D6
 - First movement opening low Gs can be troublesome
 - End of both the first and third movements require a climatic D6 to be played

Allegro moderato ♩ = 116-120
ben articolato

The image displays two staves of musical notation for the first movement of Halsey Stevens' Sonata. The top staff begins with the tempo marking 'Allegro moderato' and a metronome marking of a quarter note equal to 116-120. The performance instruction 'ben articolato' is written above the staff. The first staff concludes with the dynamic marking 'poco f'. The second staff begins with the dynamic marking 'meno f' and includes two accents (>) over specific notes. The piece concludes with the dynamic marking 'poco f'.

Halsey Stevens – Sonata (L6)

- Tonguing: Single, Double, Triple
 - First movement mm. 120-123 require quick articulations with leaps in partials 5, 6, and 8. (flat and sharp partials)

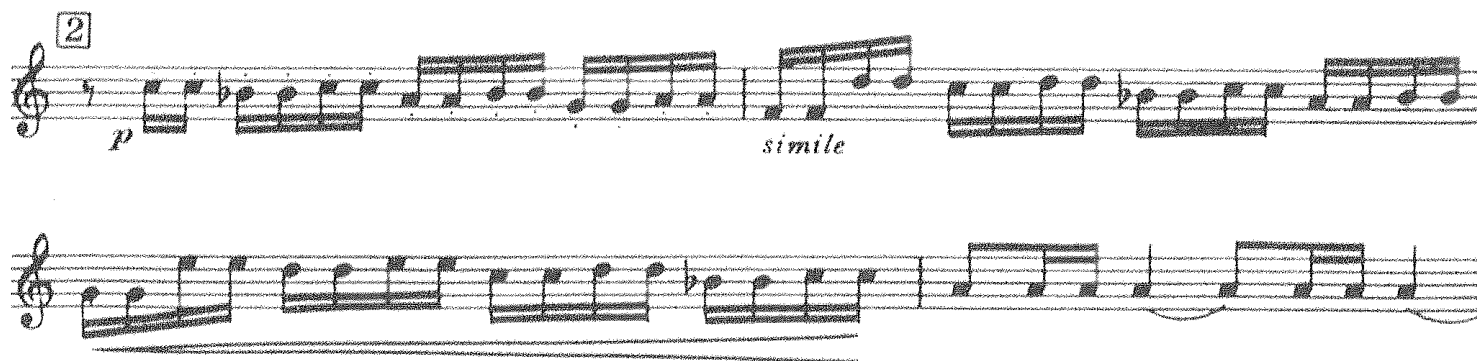


Alexander Goedicke – Concert Etude Op. 49 (L5)

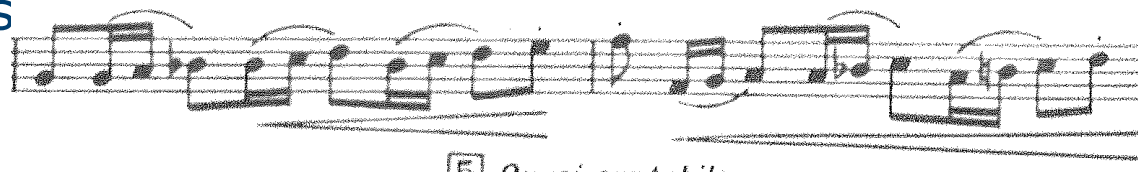
- Published 1946 (Bb trumpet, Brass Press edition included a C trumpet part)
- Range B3-A#5/Bb5
- Meter: Simple
- Length 4:00
- Dynamics go with the contour of the line
- A few passages are a little tricky for the fingers.
- Suggestion: Students will have success if they start the piece slowly, making sure the articulations (and fingerings) are correct. Once everything is in place, increasing the tempo.
- This is a standard work for trumpet. It is also fun to play.

Alexander Goedicke – Concert Etude Op. 49 (L5)

- Double tonguing in groupings of twos



- Students have a tendency to compress the slurred 8th to two 16th note phrases



Joseph Turrin – Caprice (L5)

- Published 1978
- For Bb or C trumpet
 - C trumpet part is more idiomatic (finger dexterity, range)
- Length 5:00
- Range B3-C#6/Db6 (Bb trumpet)
- No multiple tonguing
- Strong finger dexterity is required for this piece.
- The piece is in simple time but eighth note triplets are heavily used.
- Endurance
 - Tessitura: The highest pitches come at climactic moments and the very end. C#6 is does not sit well on the trumpet.
- A very exciting piece. Playing the fast sections smoothly is a challenge. This piece has become standard repertoire for trumpet players.

50 **D**

54 *f* 2

59 **E** *p* *p*

62 *p* *f* *p* *f* *p* *f*

66 **F** *f* 3

72 **G** *f*

76 *mp*

80 *molto rit.* 6

89 **H** *poco rit.* *p* *cresc. poco a poco* Slower $\text{♩} = 60$ Slowly growing in intensity

95 *ff* *molto rit.* *Lively* $\text{♩} = 152$ 8

Joseph Barat - Andante et Scherzo (L5)

- Published 1926
- Bb or C trumpet
- Range: A3 — C#6/Db6 (Bb trumpet)
- Meter: Simple, Compound
- Length: 6:00
- Double tonguing required. Scalar
- Stylistic note: The scherzo should have a light feel with resonance in all 16th notes, not clipped.
- A standard contest piece. Provides a challenge for high school players without being overly difficult.

Joseph Barat - Andante et Scherzo (L5)

- Endurance/tessitura: The opening, ending, and some of the scherzo spend a majority of the time in the 5,6,8 partials

The image displays three staves of musical notation for Joseph Barat's 'Andante et Scherzo'. The first staff is marked 'Lent' and begins with a dynamic of *f*. It features a melodic line with slurs and trills, including two triplet markings. The dynamics shift to *ff* and then *p*, with a 'rit.' marking at the end. The second staff is marked 'Vif' and starts with a dynamic of *f*, showing a more rhythmic and active passage. The third staff concludes with a 'rit.' marking and a final dynamic of *ff*. The key signature is one sharp (F#) and the time signature is 3/8.

Joseph Barat - Andante et Scherzo (L5)

- Some larger leaps in the scherzo

1º Tempo

f

mf

f

p

6 Un peu

8

Handel/Bernard Fitzgerald – Aria con Variazioni (L5)

- NYSSMA requirement: theme and any 4 variations
- Published 1953
- Range: A3-B5
- Meter: simple, compound (Var. IV)
- Length: 5:40
- No multiple tonguing
- Baroque style
- If range is an issue, have the student play the theme, var I, II, III, IV. Two does go up to a B but has a scale leading up to it unlike variation V

Handel/Bernard Fitzgerald – Aria con Variazioni (L5)

- The 24/16 meter looks daunting but uses the same tempo as the previous variation but changes the rhythm to sixteenth-note triplets.

Poco più mosso

11

$\frac{24}{16}$

mf sempre legato

mf

p

Handel/Bernard Fitzgerald – Aria con Variazioni (L5)

- Good piece for working on finger dexterity

Var. V
Allegro molto

51 13
53 14
55
57 15

mf *p* *mf*
f *p* *f* *p* *f*
p cresc. *f*
f *ten.*
mf cresc. *rall* *ff*

Bernard Fitzgerald – Gaelic Suite (L5)

- Three movements 8:45
 - Procession
 - Elegy
 - Gigue
- Published 1979
- This is a relatively easy piece but effective. It can be fun to play if the student has an understanding what to do musically.
- Range: D4-A5
- Meter: simple (I, II), compound (III)
- Length 8:45
- No multiple tonguing
- Gaelic (or Celtic) elements in the work melodically, rhythmically, and harmonically.
- Movement II has grace notes in the melody. These should be long and can be before the beat or on the beat. One finds examples of both in Gaelic music.
- Movement III has many phrases with staccato eighth notes. These should still be played full value.

Bernard Fitzgerald – Gaelic Suite (L5)

- Students tend to clip the 8ths and 16ths in the opening of movement I
- Movement I exposes a lot of flat pitches because of sustains in partial 5

Allegro (♩=100)

mf marc. *fp* *mf*

1

The image shows the first two staves of the musical score for the opening of Movement I. The first staff is in 4/4 time and contains the first six measures. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegro' with a quarter note equal to 100 beats per minute. The dynamics are marked *mf marc.*, *fp*, and *mf*. The second staff continues the piece, starting with a treble clef and a key signature of two flats (B-flat and E-flat). It contains measures 7 through 10. A first ending bracket labeled '1' is placed over the final measure of the second staff. The piece concludes with a double bar line.

William Latham – Suite (L5)

- Three movements (NYSSMA requires any 2)
 - I. Prelude
 - II. Air
 - III. Dance
- Published 1955
- Range: A3 – C6, Tessitura is mainly on the staff
- Meter: Simple (I and II), Compound (III)
- Challenging pitch wise. Atonality, disjunct melodies. Uses tone rows and contains disjunct melodic lines.
- Double and triple tonguing (III) used. If looking to avoid triple tongue, performing first two movements.
- First movement especially is good for introducing atonal music and the use of rows. First and third movements have very difficult accompaniments if using piano

William Latham – Suite (L5)

- Third movement can be used for exposé to triple tonguing.

Presto (♩. = 196 - 200)

f p *sempre stacc. e leggero*

cresc. *mf p* *cresc.*

f p

cresc. *ff* 1 5 1

Handel/Frank Clark – Honor and Arms (L4)

- Length 6:00
- Baroque solo
- Range: A3 – F5, Comfortable range
- Tessitura: primarily written on the staff with some exploration of the low register
- Longest phrases without a breath is 4 to 5 measures
- Tuneful lyrical melodies
- Good for developing flexibility. Some larger leaps in slurred passages.

Trumpet
in B \flat

HONOR AND ARMS
from "Sampson"
G. F. Handel
(1685-1759)

arranged and edited
by Frank Clark

Allegro $\text{♩} = 100$

The musical score consists of eight staves of music. The first staff begins with a treble clef, a common time signature, and a key signature of one flat (B-flat). It starts with a dynamic marking of *f* (forte) and includes a first ending bracket with a repeat sign. The second staff features a dynamic marking of *p* (piano) and the instruction *marcato*. The third staff continues the melodic line. The fourth staff has a dynamic marking of *f*. The fifth staff includes a dynamic marking of *p* and *marcato*. The sixth staff has a dynamic marking of *f*. The seventh staff has a dynamic marking of *p* and *marcato*. The eighth staff concludes the piece with a dynamic marking of *f*. The number 772 is printed at the bottom left of the page.

The image displays a musical score for a piece in D major, 3/4 time, consisting of nine staves of music. The notation includes various rhythmic values, slurs, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features a mix of eighth and sixteenth notes, often beamed together. A first ending bracket with a '7' above it spans the final two measures of the first system. The second system starts with a piano (*p*) dynamic marking. The third system concludes with a first ending bracket with a '4' above it, followed by the instruction *D. 3/4 al Fine.* The score is presented on a white background with black ink.

Alan Hovhaness – Prayer of Saint Gregory (L4)

- Published 1952
- Range: F#4/Gb4 — B5
- Tessitura: mainly partials 4-8 (can be tiering for those who do not play in the center of the horn)
- Simple meter
- Length 4:30
- Mainly louder dynamics, nothing marked under a forte
- Through composed. Develops the same thematic material throughout the piece.
- Very lyric legato, and sustained throughout
- Good for featuring a strong full sound.
- A beautiful piece. It doesn't show off multiple facets of the soloist which makes it a questionable for a contest selection.

Prayer of Saint Gregory

B♭ Trumpet

Reduction by the composer

ALAN HOVHANNES

Noble, Moderato

18

ritardando
3

11

2

f

ff

3

51

5

f

ff

molto rit. dimi

Guillaume Balay – Petite Piece Concertate (L4)

- Published 1962
- Range: C4-G5
- Meter: Simple
- Length 3:40
- Dynamics pp-ff
- Slow (elegant and lyrical) and fast section (light articulate march)
- double tonguing is optional if the student can single tongue quick enough (QN = 100-120)
- This piece teaches lyrical playing, light articulations, march style, light articulation, and passages that cover more than one octave.
- Two sextuple slurred passages towards the end (m.132, m.134)
- Some syncopation
- French contest piece, very musical

PETITE PIÈCE CONCERTANTE

Mouv! modéré (♩ = 72)

Cornet Solo

Guillaume BALAY

The musical score is written for a single cornet. It begins with a tempo marking of 'Mouv! modéré' and a quarter note equal to 72 beats per minute. The key signature has one sharp (F#). The score is divided into several systems, with measure numbers 4, 10, 20, 30, 40, 50, 60, 70, 80, 90, 100, 110, 120, 130, and 140 marked on the left. Dynamics include *p*, *f*, *ff*, *mf*, *pp*, and *ppp*. Articulations and performance instructions include *cresc.*, *un peu mouvementé*, *retenu au mou!*, *avec élégance*, *accélères*, *M! Marche*, *retardez au mou!*, and *tr. extrêmement doux*. The score concludes with a final cadence at measure 146.

Guillaume Balay – Andante et Allegretto (L4)

- Published 1969
- Fun to play and good for students who are not comfortable with multiple tonguing, but are advanced musically.
- Requires decent finger dexterity
- Meters: simple, compound (could cause counting problems for students not used to compound time)
- Range: Bb3 – G5
- Length 4:20
- Sextuplet passages towards the end
- French contest piece

A mon excellent ami Gaston PELLI

ANDANTE ET ALLEGRETTO

Pour Cornet à Pistons ou Saxhorn Si b

GUILLAUME BALAY

Chef de la musique de la Garde Républicaine

CORNET à PISTONS ou SAXHORN SI b

And^{te} mod^{to}
mf

f p

Poco più mosso
mf

Sans presser
cre - - - scen

Energico
do f

The musical score is written for a single instrument, either a Cornet à Pistons or a Saxhorn Si b. It consists of eight staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/8 time signature. The tempo is marked 'And^{te} mod^{to}' and the dynamic is 'mf'. The second staff continues the melody with various dynamics including 'mf' and 'f'. The third staff has a dynamic of 'f' followed by 'p'. The fourth staff is marked 'Poco più mosso' and 'mf'. The fifth staff is marked 'Sans presser' and includes the lyrics 'cre - - - scen'. The sixth staff is marked 'Energico' and 'f'. The seventh staff includes the lyric 'do' and the eighth staff ends with a dynamic of 'f'. The score includes various musical notations such as slurs, accents, and dynamic markings.

Retenu , Tempo
ff *pp* ere - scen -

Ritard. *T^o I^o*
f *Très douce* *p subito*
- do

40 *Très léger*
p

f *ff* 5

The image displays a page of musical notation for a piece in B-flat major, consisting of ten staves. The notation includes various dynamics and articulations:

- Staff 1: *p*
- Staff 2: *f*
- Staff 3: *dim.*, *p*
- Staff 4: *ff*, *p*
- Staff 5: *ff*, *p*
- Staff 6: *f*, *ff*, *p*
- Staff 7: *p*, *tenue*
- Staff 8: *ff*

The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some specific markings such as *dim.* (diminuendo), *tenue* (sustained), and a *4* (quadruple) marking in the fifth staff.

Eugene Bozza – Badinage (L4)

- Published 1950
- Bb or C trumpet
- Range: B3 – B5 (Bb)
- Meter: simple
- Alternates between duplet and triplet rhythms (This can be a challenge; rehearsal 8 and 11)
- Length: 2:50
- Single and double tonguing
- Light articulation required
- Must have good time for all the little rest that the piano fills in.
- Shows off technique (multiple tongue, fluidness throughout range)

Trompette Sib

Giocoso (116 = ♩)

3

1

2

3

4

(88 = ♩) **Moderato**
2

5

mf dolce

6

p *mf*

7

8 **Tempo 1º** (116 = ♩)
mf

Trompette Sib

Musical score for Trompette Sib, measures 9-20. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The music features various dynamics and articulations:

- Measure 9: *mf*
- Measure 10: *rit.*, *p*, *mf*
- Measure 11: *mf*
- Measure 12: *mf*
- Measure 13: *mf*
- Measure 14: *mf*
- Measure 15: *mf*
- Measure 16: *mf*
- Measure 17: *mf*
- Measure 18: *mf*
- Measure 19: *mf*
- Measure 20: *mf*, *cresc.*, *ff*

The score includes various musical notations such as slurs, accents, and dynamic markings. Measures 10, 14, and 16 contain first and second endings. Measures 11, 12, 13, 15, 17, 18, and 19 feature triplet markings.

Gordon Young – Contempora Suite (L3)

- Four movements (NYSSMA requires any 1 movement)
 - Prelude (lyrical, dotted quarter notes, little rest, range G4 – G5) 1:25
 - Allemande (articulate, scalar and most leaps are by 3rds, one octave leap, incorporates accents, G4–G5) 1:00
 - Sarabande (lyrical slurred, mostly scalar, m7 leap up, rallentando, range D3-E5) 1:30
 - Gigue (compound meter, requires quick light single tongue, A4 to A4 octave leaps, leaps by P4ths, range G3-A5) 1:00
- Published 1956



Contempora Suite

for Leonard B. Smith

Cornet or Trumpet in B \flat

GORDON YOUNG
A.S.C.A.P.

PRELUDE

Moderato
mp

The prelude consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Moderato' and the dynamic is 'mp'. The music features a mix of quarter, eighth, and sixteenth notes, with some slurs and accents. The second staff continues the melodic line. The third staff introduces a more rhythmic pattern with eighth notes. The fourth staff continues with similar rhythmic patterns. The fifth staff features a double bar line with a '2' above it, indicating a second ending. The sixth staff concludes the prelude with a double bar line.

ALLEMANDE

Allegro marcato
mf

sempre stacc.

The Allemande consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked 'Allegro marcato' and the dynamic is 'mf'. The music is characterized by a strong, rhythmic pattern of eighth and sixteenth notes, with many notes marked with accents and slurs. The second staff continues the piece, maintaining the 'sempre stacc.' (sempre staccato) instruction.

A musical score consisting of five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music is written in a single melodic line with various rhythmic values and slurs. The second and third staves continue the melodic line. The fourth staff begins with a dynamic marking of *f* (forte). The fifth staff concludes the piece with a double bar line and repeat dots.

SARABANDE

A musical score for a section titled "SARABANDE". It begins with the tempo marking "Largo" and a dynamic marking of *mp* (mezzo-piano). The score is written in a single melodic line on a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The music features long, flowing lines with slurs and accents. The second staff includes a first ending bracket and a second ending bracket. The third staff has dynamic markings of *p* (piano), *mf* (mezzo-forte), and *p*. The fourth staff includes markings for *rit.* (ritardando), *rall.* (rallentando), and *p*.

GIGUE

Allegro
f

mp cresc en do

a tempo al fine
ff

Handel/Bernard Fitzgerald – Adagio and Allegro Marziale (L3)

- Two movements: (NYSSMA requires all movements played)
 - Adagio 2:30
 - Allegro 4:00
- Published 1967
- Range: E4 - G5
- Meter: simple
- Baroque style
- Incorporates 8th note triplets, dotted 8th 16ths
- Leaps up to an octave (F3 – F4)

2
B^b Trumpet

Adagio and Allegro Marziale

George Frideric Handel (1685-1759)
Arr. by Bernard Fitzgerald

Adagio (♩=69) 1

mf molto sostenuto *p*

cresc. *mf* *p*

cresc. *f*

p

dim. *pp*

p

Allegro Marziale (♩=112) 1

mf marcato

2

2

2

114-40125

3

8

4

2

5

5

6 Tempo I

7

7

8

8

Adagio

Adagio

p

mf

f

f

Fine p legato

cresc.

mf

mf

D.C. al Fine



Vander Cook – Centaurus (L3)

- Mostly scalar and some chromaticism
- Has a small cadenza
- March with a trio.
- Length: 4:20
- Range: D3 – G5
- Terms: “bold”, “faster”, “slower”, Moderato, Coda, rit.
- Use of dotted 8th 16th, dotted quarter note 8th
- Good musical piece with contrasting styles (march, trio)

7

CENTAURUS

Progressive Etudes for Cornet or Trumpet

VANDER COOK

Grand march

4 *f* *bold* *mf* *Faster* *mp* *Slower* *f* *a tempo* *mf* *f* *rit.* *Moderato* *mf* *accel.* *a tempo* *mf* *accel.* *f* *7* *n. s.*

TRIO

p dolce *mf* *f* *7* *n. s.* *CODA* *tr* *f* *Allo.*

Vander Cook – Starling (L2)

- Published 1942
- B3-C5 Simple: meter
- Length: 3:00
- Dynamics p-f
- Key change at trio.
- Good for beginning players who need to work on syncopation. Dotted quarter and dotted eighth note syncopations throughout the piece.
- Uses sequences throughout.

Mendez – Lullaby (L2)

- Published 1956
- Meter: compound
- Range: C3-G5
- Lyrical, mostly slurred

Lullaby

No. 7 from the collection *Gems*

RAFAEL MÉNDEZ

Quietly

The musical score is written for a single melodic line in treble clef, 3/4 time. It begins with a key signature of one flat (B-flat). The first measure contains a triplet of eighth notes. The dynamic marking *mp* (mezzo-piano) is placed below the first measure. The score consists of eight staves of music. The fifth staff contains a 7-measure rest. The tempo marking *Slower* appears at the beginning of the eighth staff.

Mendez – Blue Waves (L2)

- Published 1959
- Meter: simple
- Two sections (A, B trio, A)
- Range: D3-G5
- Slurs and articulation
- Terms used: trio, poco piu mosso, poco rall. Tempo primo, rit.

Blue Waves

No. 5 from the collection *Gems*

RAFAEL MÉNDEZ

Moderato

8

1.

2.

to Trio \diamond Poco più Mosso

4

4

D.S. $\%$ al
 \diamond *Trio*

Poco più Mosso

TRIO

8

poco rall.

Tempo Primo

rit.

Smith - Bouree in the Style of Handel (L2)

- Published: 1965
- Three sharps, add several sharps and uses an E-sharp
- Range: D#3-F#5
- No rest (endurance)
- 8th note passages that have leaps of 4ths and 3rds

To William A. Fox
Bourrée in the style of Handel

Cornet Solo

LEONARD B. SMITH
A.S.C.A.P.

The musical score is written for a Cornet Solo in the key of D major (two sharps) and common time (C). It consists of 12 staves of music. The tempo is marked "Brisk" and the initial dynamic is *f* (forte). The score includes various dynamic markings: *f*, *p* (piano), *mf* (mezzo-forte), *f*, *p*, *mf*, *f*, *p*, *mf*, *f*, *p*, *cresc.* (crescendo), and *molto rall. ff* (molto rallentando, fortissimo). The piece concludes with a final *ff* marking.

Cook – Altair (L2)

- Meter: Compound and simple
- Range: C4-F5
- More dynamics markings than pervious level II pieces
- Syncopation
- Incorporates more stylistic markings
- Rit. Accel.

ALTAIR

Progressive Etudes for Cornet or Trumpet

VANDER COOK

Andante

dolce legato

mp *p*

mf *f* *mp*

p *mf* *f* *p rit.*

Moderato

mf *p*

f *mf*

f *f*

TRIO

dolce

mp *p*

mp *f* *mp*

f

f *D.S.*

7

8

⊕ CODA

f

accel.

Clarke - Trumpet Voluntary (L2)

- Baroque style
- Range: E4-A5
- Trills can be troublesome
- Sits in the upper tessitura a fair amount of the time
- Ritardando at the end

Trumpet Voluntary

TRUMPET, (CORNET,
BARITONE $\frac{1}{2}$)

(formerly attributed to Henry Purcell)

JEREMIAH CLARKE, 1659-1707

Arranged by
Clifford Lillya and
Merle J. Isaac

Allegro moderato (#=144)

The musical score consists of ten staves of music. It begins with a treble clef, a common time signature (C), and a tempo marking of 'Allegro moderato (#=144)'. The first staff starts with a dynamic of *f* and includes a circled '1' above a measure and a trill (tr) marking. The second staff has a circled '2' above a measure. The third staff starts with a dynamic of *mf* and a circled '3' above a measure. The fourth staff has circled '4' and '5' above measures. The fifth staff has circled '6' and '7' above measures, with 'staccato' written above measure 7. The sixth staff has circled '8' and '9' above measures. The seventh staff has circled '10' above a measure. The eighth staff has the marking 'Broadly' above it. The ninth staff has a trill (tr) marking. The piece concludes with a *rit.* marking.

Fitzgerald - English Suite (Prelude) (L2)

- NYSSMA required just the Prelude
- Publish 1955
- Length: 2:00
- Range: F4-F5
- Contains 16th rest on the beat followed by 16ths. Dotted 8th 16th, dotted quarter 8th.
- Tuneful, based on Rule Britannia

B♭ Trumpet (or Cornet)

I Prelude

(Rule Britannia - British Grenadiers)

Transcribed by
R. Bernard Fitzgerald

Allegro deciso

1 *mf*

1

f

2 *mf*

3 *f* *mf* *cresc.*

1 *mf*

4 *mf* *f* *rit.*

Rameau/Dishnger - Rigaudon 1724 (L1)

- Published: 1986
- Range: B3-D5
- Length: 2:00
- Meter: simple
- Baroque style
- Rhythms: 8ths, quarters, dotted half
- Students should try to make the the staccatos ring and play the tenuto markings.

Trumpet

RIGAUDON

from
"Pieces de Clavecin, 1724"

Jean-P. Rameau (1683-1764)
Trans. by Ronald C. Dishinger

♩ = 128

12

f

mp

A

cresc.

ff

B

C

Fine

28

D. C. al Fine

Fischer/Chris Nolan - Rigaudon

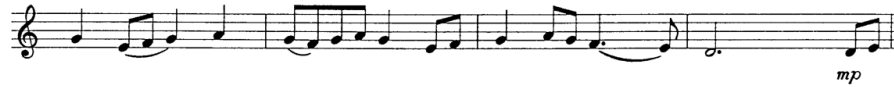
- Range: B3-C5
- More 8th notes than Rigaudon 1724
- Meter: simple
- Slur three notes at times
- Has ritardando
- Baroque style
- Dotted quarter to 8th, dotted half

100 ORIGINAL COPIES
FOR NYSSMA FESTIVAL

Johann Kaspar Fischer (c. 1665-1746)
Arranged by Chris Nolan

Moderato

Piano



Vander Cook – Lyra (L1)

- Published 1938
- Range C4-D5
- Meter: simple
- Length: 3:30
- Dynamics: P-f
- Modulates to subdominant in trio.
- dotted quarter and dotted eighth, some syncopation
- Lyric opening followed more rhythmic moderato
- From the Vandercook Trumpet Stars series. Good solos for developing players.

1

LYRA

Progressive Etudes for Cornet or Trumpet

VANDER COOK

Andante
4
legato
p

f *p*

f *rit* *p* 4

§ Moderato staccato
mp *mf*

mp

mf 16

TRIO *dolce*
p *mf* *p*

f *mf* 8 §
D.S.

♠ CODA
f

Fitzgerald - English Suite (any but Prelude) (L1)

- NYSSMA Required any movement but the Prelude
- All British folk songs
- II Aria, moderato, lyrical, dotted quarter, has grace notes, simple meter range E3-F5, 2:12
- III. Pastoral (Greensleeves), compound meter, dotted eighth, range D3-F5, 3:00
- IV. Andante, simple meter, dotted quarter, range E3-F5, 2:15
- V. Finale, compound meter, tempo change and style, D3-E5, 1:30

B♭ Trumpet (or Cornet)

3

II Aria

(My Lovely Celia)

Moderato 3

p espressivo

cresc. *mf*

dim. *poco rit.* *Fine*

p 4 2 (Descant)

mf *rall. e dim.* *D. C. al Fine*

III Pastoral

(Greensleeves)

Andantino

mp legato e espressivo

f

dim. *f* *Fine*

mf 4 2 (Descant) *cresc.*

B♭ Trumpet (or Cornet)

IV

Andante

(Polly Oliver)

Andante con moto

mf

cresc.

dim. e rit. *Fine*

a tempo *p* *mf*

2 (Descant)

3 *p* *mf* *dim. e rit.* *D. C. al Fine*

V

Finale

(Begone Dull Care - The Jolly Miller)

Allegro

f

2

3 *f* *last time rit.* *Fine*

Meno mosso *p legato* *mf*

3 *4*

mf *rall.* *D. C. al Fine*

Thank you!

Presented by Dr. Aaron Witek
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